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# Journal of The American Institute of ARCHITECTS



LORENZO BERNINI

June, 1947

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The Seventy-ninth Convention

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The Young Practitioner and the Profession

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What Does the Building Public Want?

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What Does the Architect Give?

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Citations • Honors • News

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The Effects of Technological Changes

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Architectural Education & Church Architecture

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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

JUNE, 1947

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## The Seventy-ninth Convention, A.I.A.

HELD AT GRAND RAPIDS, MICH., APRIL 29, 30, MAY 1, 1947

THERE WERE THOSE who prophesied a small attendance for the 1947 Convention. The shift from the Bermuda trip to Grand Rapids, the memory of glamorous Miami Beach, and the fact that spring would not yet have come to Michigan by May first, were felt to make unlikely a large attendance. The facts proved these prophecies quite wrong. Delegates, members, guests, seminar registrants and Producers' Council (39), ran the total recorded attendance to 671, largest in The Institute's history, except in 1925 when all the architects in the country were invited to New York, and 1,300 came.

Remembering that membership growth has averaged 73 per month over the last three years, it is more than likely, if growth continues at such a rapid pace, that succeeding conventions will each set a new high record of attendance.

This year's Convention impressed observers as notable in four particulars: the innovation of the seminars, the emphasis on the young men's thinking, the impressive cere-

mony of elevating and charging the twenty newly-elected Fellows, and the presentation of The Institute's Gold Medal to Eliel Saarinen, F.A.I.A.

A full afternoon session was given over to the younger men, with Professor Walter F. Bogner of Harvard presiding. The subject was "Contemporary Trends in Architecture," and the objectives were to find out what changes had taken place since World War I, what trends for the future were thereby indicated, and what the architectural profession should do to increase its value to society. The five papers read under the broad general heading follow. After the reading of each paper, there was opportunity for discussion from the floor. Every seat in the auditorium seemed to be filled throughout the afternoon, and the discussion, in spite of occasional challenges of statements of alleged fact, brought the conviction that the young progressive and the mature, conservative practitioner are not so far

apart in their thinking as the outer fringe of each category had warned us to expect. Those who have valiantly carried the torch through the span of their years seemed per-

fectly willing to yield it to youth if only they, and youth also, could be certain that the torch would be kept burning undimmed in the fog of a changing world.

## Layman to Architect—A Sermon

*By Guy Greer*

ECONOMIST AND LECTURER; A FORMER FORTUNE EDITOR

IT ISN'T OFTEN that a layman who is at heart a crusader—and doesn't usually dare to confess it—is permitted to preach a sermon to the very group of professionals who are best qualified to do what he wants done. This is such an occasion. And so, for about ten minutes, I'm certainly going to take advantage of it. I speak, it should be added, as economist and engineer. But I make no apologies for treading on ground that is commonly thought to be the preserve of the clergyman and the artist.

My text is from the closing paragraph of the tenth chapter of the gospel according to Camillo Sitte. In the 'seventies and 'eighties of last century that Viennese prophet, who ought to be alive today, spake as follows:\*

"We can make full allowance for the requirements of modern

building practices, public health, and traffic circulation without abandoning every artistic consideration. These things need not force us to reduce city building to a mere mechanical procedure like the building of a road or a machine, for even in our busy day-to-day activity we cannot forego those noble impressions that engender artistic conception. It must be remembered that art has a legitimate and vital place in civic arrangement, for it is this kind of art alone that daily and hourly influences the great mass of the people."

Surely I shall not have to stop long to remind you of the desperate need of mankind, especially in America, for spiritual sustenance. Nor must I take time to convince you that organized religion is failing to supply that need. You will

\*THE ART OF BUILDING CITIES, first published in German in 1889; translated into English for the first time by Lt. Charles T. Stewart, U.S.N.R. Reinhold Publishing Corp. New York 1945.

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see at once, without any insistence on my part, the challenge to your own profession to fill the gap. To illustrate the point, it will be enough to tell you a seemingly insignificant little story.

Some years ago, after spending several days in the region of the Tennessee Valley, I was talking to one of the directors of TVA. I was telling him that, while I had been thrilled to see the economic improvement of recent years, I was nevertheless appalled by the esthetic poverty of the people. They didn't even have the ritual of the Roman Catholic Church to bring a modicum of splendor into their drab lives; and the movies and the radio were not helping much. I wondered out-loud if TVA would be permitted by Senator McKellar, and others like him in Washington, to do anything about that state of affairs.

Then the director pulled out a drawer of his desk and handed me a sheaf of photographs. The top one depicted merely a water gauge, a thing of steel and concrete fifteen or twenty feet high. But the thing was beautiful. Other pictures were of dams, powerhouses and related structures scattered up and down the main valley and its tributary valleys, which couldn't help but stir

and inspire the people who looked upon them.

The director didn't need to rebuke me further, or to deliver the lecture that the incident might have provoked.

Now, I don't suggest that these things are of themselves sufficient to revive and transform the spiritual life of the Tennessee Valley. As yet there are not enough of them. I do propose to argue, however, that architects working mainly in our cities and towns are going to have, hereafter, immensely greater opportunities to nourish the souls of the people than had Roland Wank and his colleagues of TVA—who were obliged to spread their masterpieces thinly over thousands of square miles.

Architects for the most part will be called upon to design structures and groups of structures that will be the main components of large and contiguous aggregations of man's handiwork—namely, his urban communities. And from now on, for reasons that I shall make plain by speaking as economist rather than preacher, the architect is likely to be more free from the great obstacle that has frustrated him up to now, than at any time since long before Camillo Sitte began to complain about lack of

space. I refer to the economic necessity of "sweating" the land, which for the past two or three generations has compelled most architects to work in something comparable to a strait-jacket.

The thing that is going to set them free is decentralization. Not right away, perhaps, for decentralization is still an unorganized and unguided force. It is known chiefly thus far as something very painful to the owners of downtown real estate, and as a severe embarrassment to municipal finances. But when it is brought under rational planning and zoning control, it will provide for the architect the chance of a lifetime.

Let me add a few words of proof of these sweeping and general statements; for doing so will provide the hard core of earthly realism that every good sermon nowadays must have.

Crowding too many people onto a given parcel of land, and too much business and industry, is no longer a matter of morals or of esthetics. It is a matter of bad business; and that will make nearly anybody sit up and take notice. Decentralization of cities, as we have seen it up to now, is a blind, instinctive movement to correct the

errors of business judgment of our fathers and grandfathers.

The people at large of the cities and towns can, if awakened from their present apathy and indifference, organize and guide the movement to the incalculable advantage—material as well as spiritual—of the urban communities. But the point I want to make just now is this: Decentralization will continue, whether planned or not. And that, in any event, will present the architect of today and tomorrow with the opportunity to express the best that is in him, more fully than could be done within the memory of any man now living.

Hereafter he can say to his client something like this: "Oh yes, I know; you've got to consider the cost of the land and the need to pay out on it. But just look around town, and see which properties have held up. Almost invariably they have been those with open space around them, and some trees. And don't forget the value, or lack of value, in what the building looks like, on the outside and from all the viewpoints from which it can be seen."

You can talk like that, tomorrow, and get listened to — as neither you nor your fathers could heretofore.

But let's not imagine the worst. Let's assume that decentralization *will*, at least to a far greater extent than in the past, be organized and guided. In that event the architect is presented not only with an opportunity but with a grave responsibility as well. For whether he wills it so or not, he can't help but be a community planner too.

Re-shaping the physical pattern of the urban communities would be, if physical utility alone were the criterion, a matter of engineering in the narrowest sense. Speedy and efficient movement of people and things would be the first consideration. But fortunately the engineers themselves know that these crude essentials are not enough. They realize—at any rate the best of them do—that many things must be taken into account which are not susceptible of calculation with slide-rules. They are therefore in a mood to accept offers of collaboration from the architects, if based on necessities that really are unavoidable. They are amenable to reason, if the reasons advanced are reasonable.

Replanning the cities and towns of tomorrow must be a task of many minds and skills. Not only

engineers and architects, but lawyers, doctors, economists, sociologists, business men, and plain citizens of every variety—all must participate. Actually, the fundamentals of the new framework required are matters of common sense. Hence the technicians who work them out must learn to tell the people about them in the language of common sense. Otherwise the people cannot be counted upon to apply the pressure of public opinion to removal of the obstacles that now stand in the way of carrying out the kind of comprehensive plans that are needed.

But, among all the technicians, it is the architect who has the most important job—and, I'm afraid, the most difficult. He must, to be sure, work within the bounds of common sense. But what he has to contribute is infinitely more. It is the spirit of great artistic creation.

I think you will find it as true now as it has been throughout the ages, that when the artist himself is deeply imbued with something fine and noble to say, the people will hail with joy his efforts to say it.



# What is the Attitude of the Young Practitioner Toward the Profession?

By Carl Koch

I WISH to thank The American Institute of Architects for providing me with this opportunity of speaking to you. It is a generous and open gesture of The Institute to allow non-members to present their criticisms here.

I feel sure I am only one of the representative younger practitioners in this country of many who will join with me in what I am about to say. Since I was born in Milwaukee, raised in Chicago by parents from Minneapolis and Pekin, Illinois, I don't feel too out of place here. Moreover, the two dozen or so young practitioners of whom I am in a sense the special representative, now all *practising* architects in Boston—these men were brought there to teach as well, by M.I.T. and Harvard, from California, Texas, Illinois, Florida and Michigan, as well as the Eastern States. All these men and I feel that the best way to improve something you don't entirely approve of is to get aboard and turn to, not to stay ashore and shout directions. And yet, only four of us are at present members of The Institute. Why haven't we

joined them? Why is it, when we are all convinced of the absolute necessity of one organization to represent our profession, that so few of us belong to the only one there is? Why, even though we are unanimously agreed that the stated aim of The Institute—to increase the service of the profession to society—is in full accordance with our own? The fact is, of course, that there is a tremendous gap between the principles on which The Institute was originally founded and their present practical realization. To date, many of us have found more room to be of service, limited though it may be, outside the fabric of The A.I.A. than within it. This is not to say that we don't feel intensely the need of a real vehicle through which to work, nor that we would not welcome The Institute as that vehicle, but we feel that The Institute must undergo a series of major changes both in its organization and attitude before it can truly represent the architectural profession as a whole.

We would like to make a few suggestions as to what we think

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must be done, bearing in mind that we have little right to do so. I am given additional courage to do this from the knowledge that these views are shared by a great number within The Institute who have been striving long and patiently to make these changes, and hence have a far greater right to speak than we.

This gap between principles and practice can be illustrated, I think, by one case—The Institute's attitude toward housing and community planning. This is American's No. 1 problem today! To whom should the country be able to turn for a solution? The architect. And where is the architect, in the person of his representative, The Institute? He is out in left field—or should I say right field? When the Wagner-Ellender-Taft bill was first hammered out—and little legislation has ever had more lengthy consideration—the following national organizations were predominantly behind it: National Housing Agency, U. S. Conference of Mayors, National Association of Housing Officials, A. F. of L., C. I. O., most veteran's organizations.

These organizations were predominantly opposed to it: American Bankers' Association, Producers' Council, National Retail Lum-

ber Dealers Association, National Association of Real Estate Boards, The American Institute of Architects.\*

This I say advisedly as a result of talking to people who have been struggling for a long time for passage of this bill, who insist that The Institute's attitude toward the bill, no matter what modified approval of some aspects of it individual or committee members may have voiced, has been on the whole a negative one. It is even possible that the various statements made by The Institute at this time have added up to approval of the latest version of the bill. I understand that a qualified endorsement of the T-E-W bill has passed as part of the urban planning resolution this morning. The fact remains, however, that if the bill is passed The Institute will have contributed little or nothing to it, and certainly has made little in the way of posi-

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\* The A.I.A. cannot be held responsible for the accidents of newspaper reporting. We are a democratic organization; the witness for The Institute, appearing prior to action on the W-E-T Bill by the Board and the Convention, necessarily was limited in his testimony. Careful examination of this testimony will show that it was, on the whole, favorable to the bill rather than opposed to the bill as implied by some newspaper reports.—Editor.



tive, constructive alternative proposals.\*

Wilson Wyatt, who fought valiantly to solve our housing problem, has stated that "The Institute was not very cooperative or helpful." He has further stated (and we agree) that he thinks The Institute will make a great mistake if it does not become actively and sympathetically interested in so-called "industrialized housing." This is the published statement of the Executive Committee of The Institute to Mr. Wyatt: "We are definitely opposed to guaranteeing a market for this industry. A more promising approach than that of prefabricated houses will be found in an acceleration of existing tendencies to prefabricate sub-assemblies for dwelling units."

The industrialized house is going to come, whatever our personal feelings about it may be. It is up to us to take a constructive attitude toward it. There are grave dangers and many pitfalls which this type of housing can bring in its wake,

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\* The testimony on the T-E-W Bill does make constructive suggestions. Furthermore, The A.I.A. Urban Planning Committee has been instructed by the Board to make a careful study of the entire housing question, in order to develop a policy that may serve as a guide for Institute action.—Editor.

but instead of griping about it, and futilely attempting to put obstacles in its way, we should, as a few architects have done, recognize the challenge and make of it an opportunity to perform a real service to society.

Back in the early 'thirties, the first United States Housing Act was passed. The Institute should then have either gotten behind it or have made some constructive alternate suggestions, if only for purely selfish reasons, since at that time approximately 75% of us were unemployed. Instead, The Institute not only completely failed to cooperate with those working on the bill, but at various stages opposed it. However, within several weeks of the day it was finally passed, a very prominent member of The Institute approached Mr. Straus, the new administrator, to insist upon the employment of private architects on public housing, as well as adequate payment for their services. Although I fully approve of being employed and being adequately paid, this instance illustrates very well the main shortcoming in The Institute's present governmental-relations policy. It appears to be operating as any other private pressure group on a basis of self-interest only. Most of us

realize that before we can insist on being adequately paid for what we do, we must demonstrate the *value* of what we do.

The Institute has not always acted thus. At the end of the first World War, The Institute Bulletins were the best source of information on housing matters in America. The names of the A.I.A. committee members and honorary associates of the society—your past-president Robert Kohn, Stein, Ackerman, Whitaker and Edith Wood—were those at the forefront of the whole housing movement. We should all of us take a look at the A.I.A. book, "Housing Problems in War and Peace," published in 1918. It is a sorry commentary on the present state of The A.I.A. that your own publications issued thirty years ago make more interesting and vital reading today than those you are issuing now.

It is almost impossible to document the impression which so many architects and non-architects now have regarding the negative approach of The A.I.A. to the problems of today. In fact, in going over The Institute's recent publications, I am forced to admire the dexterity of its spokesmen in being able to straddle every fence while keeping both ears to the ground.

Such gymnastic considerations aside, if the architectural profession is to be of service to society it has got to correct the present negative public impression of the architect as represented by The Institute.

What should the profession, through its Institute, be doing? We might take a quick look at the Royal Institute of British Architects for inspiration. In August, 1942, under Mr. Churchill, the R.I.B.A.'s Reconstruction Committee, in a very complete program, recommended the creation of a single national planning authority, including among other things public control of all land in England, whether publicly or privately owned; the production of a maximum possible output of good building through the utilization both of traditional methods and of the greatest practicable proportion of factory production to site work; the expansion of centralized research made independent of outside donations by a sufficient treasury grant; and arrangements for the expansion and distribution of the resources of the building industry in whatever manner seems best for the national interest, devising whatever financial measures are necessary for that purpose. Further,

The R.I.B.A. formed during the war a London Regional Reconstruction Committee. This Committee published in 1943 a small book, "Greater London Towards a Master Plan." This booklet preceded the official Greater London Plan, and set many of the principles on which it is based. As many of you know, this is one of the most comprehensive and progressive plans ever proposed for the redevelopment of an immense urban area. Our solutions, for different conditions under a different form of government, will not be the same. However, the point is that The R.I.B.A., old and established though it is, is helping to *form* government policy, not to *obstruct* it.

Like The R.I.B.A., The Institute must adopt a constructive program. Goodness knows, the way is still open. There is still no real understanding in America of the horror which the next ten years of uncontrolled development will bring. Although The Institute can obviously not do the job alone, it can actively cooperate with others who are interested in saving the situation. Louis Justement's Inter-professional Urban Planning Committee is a step in this direction. However, The Institute hasn't *be-*

*gun* to provide leadership and direction to progressive groups with America's planning needs in mind. This raises a question which both members and non-members of The A.I.A. would like to have answered. Why, even from a purely selfish point of view, should The Institute appear to side with organizations such as the National Association of Real Estate Boards, and the National Association of Home Builders (neither of whom seem to find the architect necessary), against legislation which would, if passed, open up a tremendous new field of employment for our profession?

One suggested change, among many that could be mentioned, concerns the negative attitude of The Institute toward the younger or more progressive members of the profession. The "Roster" of The A.I.A., reinforcing as it does the position of the already well-established practitioner, naturally seems inexcusable to those less experienced and still seeking to establish themselves. Another indication of this attitude has apparently been shown in one A.I.A. committee—the Competition Committee—which could be, as it is in the institutes of other countries, a tremendous force for bringing for-

ward the best professional material, for publicizing the profession, and for lending a helping hand to an unknown but deserving architect. Although the Committee has done considerable to standardize a fair competition procedure, one member of the Committee insists that all constructive suggestions toward stimulating the *use* of the competition method have been shelved.

We realize that public relations are our biggest problem. We must show America what the real scope of the architect is. Community planning, comprehensive building code revisions, well-designed mass-produced industrialized housing, both actively encouraged and controlled—all these are vital issues on which America's future depends. And it is in these fields that we must provide inspiration and leadership. In so doing, we can, through exhibitions, movies, lectures, study courses, articles and pamphlets, provide a much needed educational service. An important by-product (but only a by-product) will be the people's growing knowledge of the architect's value. All of us as private architects have been disturbed by the lack of understanding between us and the various

government building agencies by whom we have been employed. It has been a shock to many of us to realize (and this has been part of the reason for this lack of understanding) that almost none of those administrators in policy-making positions are architects. The reasons for both these unhappy facts are directly attributable to the uncooperative attitude of so many in the profession toward the aims and purposes of these agencies. If we do not stand behind necessary and inevitable legislation, what chance do we have to participate in its successful administration when passed?

In conclusion, let me repeat: we realize that as non-members we have little right to keep on criticizing. We realize further that we have been judging The Institute on past actions, that it is growing and changing. We are anxious to get aboard and turn to, not stay ashore, shouting directions. Some of you claim that The Institute is at last under way on a progressive course. We know that we can't go very far alone. We'd like to come aboard if we can be of some help, but we will not *founder* at the dock.

# What Are the Effects of Technological Changes?

By Douglas Haskell

SENIOR ASSOCIATE EDITOR, THE ARCHITECTURAL RECORD

THE MOST IMPORTANT IMPACT of technological change would seem to be its impact not on finished designs but on design method. If some of the older men here find the younger ones a puzzle to them it is probably because the latter are more steeped in the new methods. These arise, incidentally, out of a cultural surrounding which is older by just one generation, a tradition that much longer, a riper collective experience, so that the younger men are the older in terms of their basic concepts.

The current difficulty is that of reconciling technology with esthetics. Within my lifetime architects awoke, to their dismay, to the discovery that their environment was created in its essentials not by themselves but by engineers. Not art or handicraft, but industrial technology, produced the most effective new materials: the steels, other metals, metal alloys, concrete, glass of all sorts, synthetic forms of wood, products of vegetable fibre, plastics, adhesives, binders, paints and finishes. Moreover this technology designed the most characteristic structural forms and the ma-

chinery to build them with. Beyond this, whole areas of the ultimate interior environment were designed entirely by engineers: while architects set themselves to please the eye, engineers were relied upon to supply it with illumination; ears belonged not to architects but to the experts in acoustics; warmth, air, all the great elementals of survival and comfort belonged to the men with the slide-rule and the chemical tables, as did, incidentally, the arrangement of communities as a whole.

The last straw was the discovery by a few sensitive architects that there was superior virtue in the sheer truth and directness of engineering forms, such as factories, which lacked finish but were vastly more expressive.

All this is familiar to everyone here, and so too is the first response that was made by enthusiasts, taking the dilettante route of superficial imitation: houses like yachts, sanatoriums like battleships, apartment buildings like a steamship superstructure. Upon deeper consideration, the better minds found the secret of engineering fecundity

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not in the clear-cut attributes of the finished forms but in the clear-cut attributes of the generic design method.

This must be emphasized because, in recent months and years, dilettantism has taken the opposite approach; and in a mistaken attitude of self-defense some architects have sought out all possible differences between science and technology on the one hand, and on the other hand design as "art." These "vital" differences would seem to be chiefly imaginary, the pure creation of our laggard minds. At top levels of creation the striking phenomenon lies in the similarities between an Einstein and a Picasso. Architecture is forever a technological art, in which technology supplies the working method which art rounds out into a complete expression.

You find the effect of technological methods of work first of all in the new habit of successful architects of stressing analysis and not analogy. The first question used to be "What style?" and the first approach to the client was made with a glamorous sketch. Today some of the most creative work that is being done in aiding the client, who is himself confused by fast rates of change in an industrial

society, to discover what his program really is. A clearly stated problem invites a straight and expressive answer whereas, conversely, an "effect without a cause is meaningless."

The statement of the problem tends to be ever more *abstract*. In setting up building codes, for example, is not the trend away from descriptions of admissible expedients toward measurable performance tests? In the seminar just closed, on schools, the extensive discussion of lighting conditions did not start with either lights or windows. It began with what doctors say about children's eyes, matched against what educators say about movement in the room, translated into visual fields and engineers' ratios of brightness and intensity throughout all of it. Interpolating, where knowledge does not quite reach, with common sense, it was only at this point that the discussion turned to possible means. And, I might add, that a certain love went into the best inventions.

From the discipline of a more abstract analysis there develops a more generalized view of human requirements as a whole. The title of the recent conference at Princeton could not have come from the Beaux-Arts—it came out of con-

texts of science. It spoke of "creating man's physical environment"—yet, so far as design as *art* is concerned, the discussion was short-circuited to an astonishing degree by being couched in terms purely visual. If anyone here will sit down of an evening, and analyze abstractly what he really does every day of the week, he will discover that architecture is something vastly larger than a visual art. The environment which the architect creates is circumambient; and man does not live by his eyes alone. He drinks in his environment not only through his eyes but through his ears, his lungs, his pores, yes, most distinctly his nose; he senses through his muscles, his touch, his all-important sense of warm and cold. May I suggest that the chief difference between the new architecture and the old is the degree to which these factors are consciously integrated. As long as architects confined their real affection to purely visual forms, all the rest of the large real world fell to the engineer. I have witnessed men of the old school judging a new design entirely by the pictures and describing the result as "severe"—whereas the experience in the house itself was one of subtle and radiant joy. The glass wall, for

example, is at its best with radiant heat, and the spatial freedom given by the visual transparency is reinforced in a mysterious manner by the exhilaration of an invigorating climate.

The insight which now permits us to design in this vastly enlarged field of sense perception is uniquely American so far—created by the American people who have given it reign through their industry. "Air conditioning," "climate control", "sound control" and the like are more than advertising slogans—they reach for a new dimension of human power. We have no word as yet to describe the new vitality arising from this multi-ordinal composition, a word to correspond to the narrower term "esthetics", unless you borrow from Dr. C. E. A. Winslow the Greek word "euphoria" which describes "an exalted sense of vigorous well-being." It is this sense which the new architecture seeks to create, and which can be created by architecture alone.

It is partly because the new architect's assignment is so extremely complex—his whole building a lamp, his whole building a sound-receiver, his whole building a heating-and-cooling plant, and all superimposed upon one another—that



he must seek for extreme simplicity and interchangeability of component parts, whether these are structural or whether they are items of equipment and free-standing furniture. This leads to the importance of creating *universalized units*. There is no danger whatever that we shall get enough uniformity to make the world monotonous; on the contrary, the confused situation of the present makes for more monotony because workers can learn to put it together only in a few limited ways.

For the same reason there is extreme need for a visual language in which the "counters" are brought to utmost simplicity and purity. Otherwise the problem of expression becomes intolerably confused. It is this complexity of the whole, and not a yen to half-do the job, that is at the core of simplicity in the parts. Those older men who try to get a modern look by just looking simple, manage to look simple.

We have said that environment has no meaning short of the whole man; and neither does it have one short of the whole people. At large scale is the only way industrial technology works well. For this reason the architect must become

ever more an industrial designer. There is more honor waiting in Heaven for the creator of an inexpensive prefabrication system of good two-story row houses than for the creator of the most glorious spiral museum.

I hope that in these few minutes, dealing with a subject so vast, I have not merely multiplied confusion. Having heard, during the last few days, some remarks betraying moods that would defeat the entire effort, I wish to end with a few words of specific challenge.

The man who goes down the middle of the road is a damned obstruction to traffic. Why not trust your own mind and simply try to be right?

There are still architects who would consent to covering airplanes with feathers in order to "harmonize" with the birds; who would still cover the automobile with the hide of a horse. Their prime habitat is on the college campus, designing dormitories.

The architect who designs a place where the young generation will study, and does it with small windows to "harmonize" with a visual appearance, is ruining the students' eyes and destroying their visual experience. In fact, he is a criminal and belongs in jail. With

one-third as much energy he could have compelled the college to realize the truth.

Good architects of all ages get along together beautifully, matched

in spirit though not in style—and so do their buildings. In fact the only building that can be trusted next to a good Colonial building is a good modern one.

## What Does the Building Public Want?

*By Henry Wright*

MANAGING EDITOR THE ARCHITECTURAL FORUM

**T**O USE A HACKNEYED phrase—hackneyed but nonetheless true—what the building public wants from the architectural profession is inspiration and leadership. These elusive and highly - to - be - desired qualities are needed today as never before, and no one in the building field is better qualified to supply them—by training and by inclination—than the architect.

The trouble—as I think we all know—is that the profession has too often hidden behind this flattering ideal and too seldom succeeded in delivering the goods.

Inspiration and leadership are fine, ringing words. They take in a lot of territory. As applied to our particular field—recently defined as the field of man's physical environment — t h e y encompass nothing less than the whole broad prospect of a way of life. If the architectural profession is to inspire

it must inspire in the average man a vision on the order of Frank Lloyd Wright's Broadacre City: a vision of a healthy, attractive place to live and rear a family, a convenient, efficient setting for soul-satisfying work. If the profession is to lead, it must mark out a practicable path through and around all the complex obstacles—physical, economic and emotional—which today prevent the realization of such a physical environment.

And it must strive to achieve this kind of leadership and inspiration, in my opinion, while carefully avoiding the error, so common among the visionaries of the profession, that architecture can be the tail that wags the dog: the widespread notion that if we could only get people into the right kind of houses, factories, towns and so on, all of our social problems would magically disappear. A corollary

JUNE, 1947



Retiring President Edmunds presents the Gold Medal to Eliel Saarinen.

At left and right, Roger Allen in two moods: as an architect, and as a toastmaster

*All photographs by Kenneth C. Welch*

Below, one of numerous convivial groups. Reading clockwise from Raymond Ashton in left foreground: Louis Justement, Ladislav Segoe, Marion Manley, William G. Kaelber, James R. Edmunds, Jr., E. R. Purves, Secretary Robinson, Mrs. Ashton, Richard Koch, William W. Wurster, Joseph D. Leland, Mrs. Kenneth Welch, Treasurer Cellarius, Henry Churchill, Mrs. Edmunds, President Douglas Wm. Orr and Douglas Haskell





Mayor Welch and Mrs. Eliel Saarinen



President Orr and Edward C. Kemper



Edgar Williams, Edmund R. Purves and Ralph Walker

Paul Gerhardt, Jr., Branson V. Gamber and Louis Justement



Joseph D. Leland, Mrs. Edgar Williams and Charles F. Cellarius



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of this proposition is that architecture cannot hope diametrically to oppose the powerful forces of our expanding economy, established social trends, popular ideals, and so on, but must learn to channel these forces in a constructive direction; it cannot hope to achieve its ends singlehanded, but must learn to ally itself with leaders in hundreds of related fields—ranging all the way from the extremes, say, of the investment banker to the social visionary.

Two rather apt examples of the very real possibilities along this line occur to me, both of which seem worth mentioning here:

The first is from the field of education. Some years ago, in the course of preparing a special issue on neighborhood development, some of us at *The Forum* had occasion to inquire into optimum standards for public schools, and learned, among other things, that the ideal amount of land for an elementary school of about 600 pupils (serving on the average, about 2,000 families) is now felt to be at least five acres; while a high school, serving three or four such communities, should have no less than 15 to 25 acres of ground.

Obviously, this standard is very high—relative to current practice

in most communities. At first blush, it sounds terribly expensive. And yet, from what our land planners and developers have learned of the economics of properly planned land development, beginning 'way back with Ramond Unwin and his famous "Nothing Gained by Overcrowding", it would probably not be hard to establish such a pattern for new residential areas, provided only that school sites of this type were not ringed with expensive, unused utilities, but were located to fill the holes in the doughnuts of residential development which have long been known to provide the most efficient and economical pattern for extending expensive sewers, transportation, etc., to new housing of all types.

Thus, by combining just two factors influencing city growth, a pattern is suggested which has a healthy dose of Burnham's "Magic to stir men's souls." I cannot point to any specific case in which this is being done, but I strongly suspect that one is in the making somewhere, and it seems to me up to all of us to prod it a bit and bring it along more quickly.

My second example swings the camera 90° if not 180° to current expertizing in the field of retail selling. It comes from Boston, the

supposed seat of hidebound conservatism, and involves a project which *The Forum* will publish in its June issue. Here a group of hard-headed businessmen, motivated in the main by a desire to create a sound, attractive outlet for investment funds—in concert with some of the smartest architects and planners in the country (who, I am sure, also have a normal hankering for bread and butter and even jam on occasion)—are just now assembling land for a \$25-million, 68-acre shopping center in suburban Beverly, which will provide parking for 3,000 automobiles, parking designed to provide ample room for even the rush of belated husbands in search of suitable gifts for their wives on the last shopping day before Christmas.

In case this makes you want to pull up stakes and move to Beverly, you are just one more example of the basic idea behind this venture in decentralization. This idea is that there is no longer any practical reason why people should be forced to fight their way to the center of town to reach an adequate selection of what are known to the initiate as "style goods," if suitably diverse and competitive groups of stores, restaurants and other merchandising services can be assembled under

proper conditions at points on the periphery.

My point is that, besides creating a new merchandising tool, the people behind this project — and others like them—are in process of creating a new and more gracious framework for American life. This new pattern, if given a nudge here and a push there by men of vision, might well turn out to equal the Utopias which forward-looking technicians have been projecting ever since the machine first upset the even tenor of the pre-industrial village and town. It is even possible that we might surpass the various dream cities in a few respects.

This particular coin, of course, has its dingy reverse as well as its shiny obverse side. For every job in which the architect is called upon to push forward the horizons of a brave new world, there are easily ten in which he must, at best, work within the limits of the status quo and, at worst, wittingly or unwittingly, compound the very problems he is—or should be—trying to solve. This applies with equal force to large-scale questions of city planning, traffic, land use, etc., and to small-scale but equally important details of design, building technique, heating, and so on. Here

what I think is needed—and what, in the last analysis, I feel the building public wants—is a liberal dose of professional backbone, coupled with the expert knowledge to back it up.

When the well-known man on the street—say, the man in a Fifth Avenue bus near the corner of 34th Street—is held up in a traffic jam, and sees all around him the huge buildings that are simultaneously the cause, effect and symbols of urban congestion, he is likely as not to focus his resentment on the architects who made such buildings possible. The veteran who finds that the only way he can get a place to live is to buy a house that everybody tells him is overpriced, is likely to include the architect in his own private rogues' gallery, especially when he sees still more office buildings under construction—but few moderate-priced apartment houses going up. We, of course, know that this is utterly illogical: that the architects who design such structures are merely carrying out orders from above—orders from a vague, almost inanimate group usually known as the "interests." And we know, too, that the individual architect is likely to be outspoken in his opposition to these same mysterious "interests"

except when they happen to be his clients. This, however, is scarcely enough.

Take, for example, one small aspect of the problem of urban congestion. The New York offices of *The Forum* are in the tallest building in the world, the Empire State Building. This colossus, which covers every square inch of the end of a typical Manhattan block, has a daytime population of eight to ten thousand people. Its elevators handle an estimated 25,000 a day. Yet, to service this number of people, it contains but one high-priced restaurant, a businessman's club, and two lunchrooms. Provision for off-street loading and unloading of packages is limited to a tiny recess accommodating only four trucks. At five o'clock in the evening, stenographers stand in line to leave by its twelve revolving doors. There is no place in the city where it is harder to get a taxi, and the only provision for such service is a uniformed doorman and wet-weather canopy on busy Fifth Avenue.

To what extent is this situation—this particular segment of the "physical environment"—the fault of the "interests," and to what extent is it the fault of the building's architects? It may be that the de-



signers put up a valiant fight for inclusion in their plans of suitable (and, I suspect, potentially profitable) service units for its huge population of office workers, but if so, they were the exception rather than the rule.

In my opinion, architecture cannot hope to carry on much longer this policy of having its cake and eating it too. Either we must be the leaders or the led. Architecture has a responsibility to society that is even greater than its responsibility to the individual client, and, I suspect, cannot hope fully to discharge this more immediate responsibility without facing up to overall problems. A few inspired firms are already recognizing this fact. Such recognition by a wider and wider group in the profession is, in my opinion, the big thing the building public wants, whether or not it realizes it.

The membership of The American Institute of Architects will have a great deal to do with the great surge of building activity that is bound to take place all over the country in the next five to ten

years. It will have much to say on whether we repeat the mistakes and excesses of the 'twenties and wake up to a morning-after hang-over, or take the first steps towards solving the physical problems of a highly industrialized society. It is, of course, a well-established procedure at conventions to talk in the brave language of such fundamentals. I should not have dared to take up so much time with generalities if it were not for a solid hunch that at least some of the fundamental leadership we need was not already emerging, and emerging, as often as not, from outside the architectural profession—from among real estate men, investors, industrial designers, and others. This, of course, is a welcome development, but it behooves the architectural profession to recover its rightful position out in front. Otherwise, it would not surprise me to wake up some morning and find it in a state of partial, if not total, eclipse. And I will not sleep really easily until there are more and better signs that we are on that track.

The lover of architecture may feel like Nebuchadnezzar in the Newdigate prize poem,

Saying, as he munched the unaccustomed food,  
"It may be wholesome, but it is not good."

—SIR KENNETH CLARK.

JUNE, 1947

# What Does the Architect Give His Public?

By Ernest J. Kump

AN INSTITUTE MEMBER PRACTISING IN SAN FRANCISCO

AS FAR AS public opinion is concerned, the question "What does the architect give his public?" appears to be a rather moot subject. In the first place, one sometimes wonders if the architect *has* a public; and in the second place, if he has one, it certainly is restrained in manifesting its admiration for him.

To investigate seriously this query, however, it appears necessary to resolve it into two definitely related questions: first, What *can* the architect give his public?; and second, Do the architect and the public really understand what the architect's contribution should be?

It is obvious that this brings us down to two fairly fundamental questions—the discussion of which could probably go on *ad infinitum*. On the other hand, the answer to either will go a long way in clarifying both.

The architect is primarily engaged in the art of *designing buildings and environment to accommodate man's physical activities and spiritual needs in an organic society*—an art that is unique in that it encompasses a *duality*

*of purpose, utility and expression*. Now it appears that it is this duality in the nature of architecture that seems to raise most of the issues concerning the question we are attempting to discuss.

In retrospect, what the architect can give his public has not changed a great deal in the history of the profession. Since the industrial revolution of the nineteenth century, through World War I and up to the present time, *the change has been primarily in the area of physical particulars available to the architect for his creative use*. Since World War I, however, we must allow that the acceleration in the development of useful physical particulars, due to science, has been taking place at an unprecedented rate—and is climaxed at the present time with the potential horizons of unlimited atomic development.

This then poses another question: Is the architect today making competent use of the vast variety of tools at his disposal, or is he in a vicarious state relative to modern scientific progress—and going on his merry way like a surveyor with the

fringe on top in the midst of Fifth Avenue traffic?

I am inclined to believe the latter to be the case.

The public? Well, consciously or unconsciously it is confused, and rightly so.

The statement was previously made that architecture is characterized as a unique art in that it has a duality of purpose relative to man and his society. This is a very important statement, for it is basically the key to the query concerning what the architect can offer his public. It is the difference between what *the architect can give*, as opposed to what is offered by the self-styled engineers or *experts in the functional gymnastics of building and planning*.

This brings to point the comprehension of the *much used and grossly abused* term of "function" as applied to architectural planning. The popular phrase, "Form follows function", is admittedly poetic in its text, but popularly misunderstood in its context. A rather bold statement to make, but if we accept as a premise the *dual quality* of the nature of architecture, an entirely new light beams forth. *The term function as applied to architecture should imply emotional as well as physical or*

*utilitarian function* — and therein lies the great variance in both definition and comprehension.

Architects as a rule are very reluctant to admit that a rose by any other name will smell as sweet; reluctant to admit that those "unmentionables" not bearing the title Architect, can ably plan an efficiently functioning building from a physical or utilitarian point of view. With this I cannot agree. But I can agree that in the *true meaning of function* as applied to architecture their results will not be architecture. *Because they will lack the spiritual values and order for which man has constantly striven in all his activities as the true purpose and goal of life itself!*

Let us pursue this thought a little further, for it brings us to the latchstring of the generic understanding of art as applied to the field of architecture.

The business and technical abilities offered by the architect include, among other things: 1. the ability to give competent service; 2. the ability to plan space efficiently, and 3. the ability to design structures to meet predetermined standards for public health and safety.

Now there is no question that these can be supplied successfully by engineers and technicians; and that

their services will "fill the bill" as far as the public's utilitarian needs are concerned. Further, it is the architect's shortcomings on this utilitarian side of his work that gives the public its improper idea of the worth of the architect's service; for this is the tangible and practical side that the public can "get its teeth into."

This deficiency is, nevertheless, one that can be overcome by the architectural profession, and should be, promptly, for the sake of all concerned.

So much for the side of utilitarian function as applied to the abilities of an architect. Now let us look at the other side of this dual art, e.g., what makes it Architecture?

The utilitarian side is the "what" and the emotional side is the "how," which latter aptitude is the one that makes the results of the architect's service really a work of art or architecture.

The art in anything, simply stated, is "*how it is done*." The art in golf, baseball, music, literature, drama, etc., is *how it is done*, not just the ability to do it.

*The how in architecture, there-*

*fore, is manifest in the ability to combine ordered emotional expression and utilitarian efficiency into an organic unity.*

The engineer can design a building with the proper number of rooms efficiently related; with proper equipment, with proper heating, lighting and maintenance provisions based on scientific standards; structurally sound to meet code provisions for public health and safety; and economically within the budget.

Let us grant all this.

But what will be the reaction to the total result of this effort?

In most cases, even the most utilitarian-minded individual will realize that something vital is lacking—the emotional quality, the bread for the soul, without which we perish.

In other words, a truly creative architect can offer *both the utility and the art that makes a building or environment really and enduringly worth while.*

What *can* the architect give his public? Why, utility, order, economy, efficiency, function and beauty. In short, "all this and Heaven, too!"



## Eliel Saarinen Receives the Gold Medal

THE CITATION AND MR. SAARINEN'S RESPONSE AT THE SEVENTY-NINTH CONVENTION, GRAND RAPIDS, APRIL 30, 1947.

TO ELIEL SAARINEN, F.A.I.A., of Cranbrook, Michigan.

Guide, Philosopher and Friend:

You have brought to your chosen profession of architecture a rich dower of understanding and talent. Through the individuality, logic and quiet beauty of your work, you have exerted a marked influence on the architecture of your day and have made a profound contribution to contemporary cultural enjoyment.

By precept and example, and by friendly counsel, you have instructed and inspired your fellow architects and the many students entrusted to your mentorship.

In recognition of your impressive accomplishments and your leadership in the field of architecture, education and civic design, the Gold Medal of The American Institute of Architects is gratefully bestowed.

MR. SAARINEN:

President Edmunds, Your Honor Mayor Welch, Members of The Institute, Ladies and Gentlemen:

I am deeply grateful for the honor bestowed upon me today.

I am happy, because this honor indicates that I have done a pretty good job of my profession.

By the same token, however, I might suspect that someone else has done a much better job and might have deserved the honor better than I do. Really, I am inclined to feel so.

But I am not the judge.

You have been the judges, and you have judged the honor upon me and, as said, I am deeply grateful. I take this honor as an obligation, an obligation to continue for the rest of my life to do the best I can, for the benefit of The Institute, our profession, and the country.

Speaking about obligations, my obligation starts right here, because you probably expect something from me just now. The grapevine has told me that you expect from me some thoughts of mine about architecture.

That's a tough job, as I see here architects by the thousands sitting all around and, surely, each one knows his onions:

Therefore, I am going to be cau-

tious and short. And I am going to do only the skimming.

Short of one year, I have been in this country a quarter of a century. During these years—happy years, I should say in this great country—I have witnessed a gradual, decisive and thoroughgoing metamorphosis of architectural understanding, architectural thinking, architectural education, and architectural practice. It has been a metamorphosis from stylistic understanding of architecture to organic understanding of architecture: a metamorphosis from imitation to creation.

There is no need for me to go deeper into this matter. Everyone knows what has happened in this respect during the two past decades. It has been a great and continuous progress toward the sensing of the architectural form of our time. And this is true in so far as the designing of the individual building is concerned.

The same is true in so far as the scope of the field of architecture is concerned.

During the depression days, when jobs were scarce, I had a visit of an architect from some of the Southern States. "Mr. Saarinen," said he, "do you know how to get more work for the archi-

tects?" "That's easy," I said, "the architects have been dealing only with plans and outside aspects of buildings, but as for the inside—furniture, furnishings and the like—they have done nothing, and if they had they had doubled their field of action. Moreover, if they had been concerned with the planning of communities, towns and cities, they would have more than trebled their field of action."

Said the Southerner: "But, Mr. Saarinen, how could the architects trespass the boundaries of the interior decorator and the engineer-town-planner. It would not be fair."

"My dear friend," I retorted, "the problem of architecture is to house man, and that holds true whether we consider the room, the home, the neighborhood, the town, or the city. In short, the provision of all the spaces where human life and work goes on belongs to the realm of architecture. So must architecture be understood. And because architecture has not been so understood, is the reason why things have gone astray."

So it was then.

Since then, however, we have another story to tell, for the architects have gradually become aware of these facts. The archi-

pects have become increasingly busy in designing furniture, interiors, communities and towns. And a new era seems to be dawning in architectural practice. Indeed, there has been a healthy forward-looking and decisive progress along all the phases of architecture.

Meanwhile, the producer has brought forth an increasing number of all kinds of building materials and construction methods, often novel to the utmost. Thus it might happen that when someone today intends to build something super-modern by using hyper-modern materials and methods, his structure might be caught obsolete tomorrow, for after tomorrow there might be already new materials and methods.

So it goes.

And one begins to wonder whether it goes with this constant race for the new. Therefore, it becomes necessary to speculate in the future and to stake out the course in order to proceed on a safe basis.

Well, I do not know where we are heading. I have no predictions to make.

The only "dope" I could possibly refer to—if this after all is a dope—is the fact, so I have been told, that one of the General Mo-

tors directors began to wonder where all this rapid scientific progress, in producing ever-new materials, devices and technical details, is going to lead human living. He surely knew that the trend was in his Corporation's extensive research laboratories and elsewhere. Sensing this, he began to speculate what the human dwelling of 1960, 1970, 1980, 1990 is going to be, or *should* be. And, surprisingly enough, his speculation resulted in a log-house with a fieldstone fireplace.

Well, I wonder whether he was fooling around, or whether he was serious.

Perhaps he felt that the constant mechanization of architecture was going to lead to an increasing longing for a more human atmosphere—in the cozy-corner of the log-house.

Whatever his intention or sentiment, after all, here is something to think about. A memento! And we do well in pausing to deliberate, ourselves too, about this human atmosphere versus the constant mechanization of the human dwelling. And for that purpose we must ask ourselves what architecture, *fundamentally*, means.

Is architecture a *technical art form*, for the sake of producing the most perfect structural result?



Isn't it rather the *means*?

And isn't the end of architecture to produce an atmosphere of constructive happiness, so as to foster and protect the best in man—in the room, in the home, in the town, in the city?

Surely, it is.

Surely, architecture, *fundamentally*, is a *human* art-form. And the architect's mission is to tune his rooms, homes, towns, and cities, into resounding accord with the inhabitants of these places.

Then, when thus understood, architecture is close to music.

Music is vibration of rhythm of tune and time.

Architecture is vibration of rhythm of material and space.

Musical vibrations of tune and time, at best, go deep into the human soul, giving birth to constructive cultural aspiration. Similarly, architectural vibrations of material and space, *at best*, go deep into the human soul with corresponding influences.

*As such*, both music and architecture—and true art in general, for that matter—have a deep cultural significance.

But there are more parallels between music and architecture.

The violin-player's first concern must be to know his instrument

and to learn to handle it with skill and with perfection of technique.

But that is not enough. The violin-player must also learn to handle his instrument in group performances of all kinds and all grades, ending with the largest orchestra; he must learn to read the composer's thoughts and the spirit of his orchestration, and he must learn to adjust his playing to the sinking and rising modulations of the conductor's baton.

Similarly, the architect's first concern must be to design his building.

But that is not enough. The architect must also learn to correlate his building into his environment, into the landscape, into the neighborhood, into the town, into the city; and he must learn to sense the spirit of the community and its organization, and he must learn to adjust his design to the town-planner's layouts and indications.

When we speak about music as rhythm of tune and time, time in this connection means beating of time.

But "time" in music has even another meaning: time distance, historically speaking.

When we listen to Palestrina's music, our mind is readily brought to his time. We need only to hear

a few harmonies of Bach and Handel, and we feel the pulse-beat of Bach's and Handel's time. The same holds true with regard to Mozart's clear rhythm and Beethoven's sublime music.

This historical time distance is manifest even with regard to architecture.

The Medieval cathedral is not a mere ingenious stone-organism in infinitesimal terms; it is also, both inside and outside, an instrument that broadcasts its silently sounding messages, conveying its tales of those distant times in much clearer terms than any written document could do.

But when the town grows and more buildings are added, the silently sounding messages become richer and more varied. In this manner, during decades and centuries, the town grows into an architectural symphony of material, space and *time*; it has its symphonic movements of various character: street-sceneries, plaza-formations, skyline, and the setting into the landscape.

So is architecture, at best, when understood in "orchestral terms."

But note! This is true only

when architecture is honest, creative and genuine, as it was in olden times.

As soon as architecture became a dead replica of bygone times, and these dead replicas accumulated along the sterile street pattern of gridiron order, buildings, streets and plazas have lost their resounding quality. The atmosphere has become hollow and lifeless.

And the city is doomed to decay, just because architecture has become imitative, and the art of building cities has become a lost art.

Now, as said, we have progressed along a sure road of creative architecture, along all of its phases. So, then, as our urban communities must be rebuilt and new urban communities must be born, it is the proper time that the architects, *in corpore*, take the lead of things in their hands.

And in this lead it is of highest importance that all architects, each individually and all together, learn to understand the significance of, if I may say so, "Symphonic Architecture."

And so, again, I wish to express my deep gratitude for the honor bestowed upon me today.



JUNE, 1947

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## A Charge to the Newly-elected Fellows

*By Edgar I. Williams, F. A. I. A.*

CHAIRMAN, JURY OF FELLOWS, A.I.A.

The charge was given on the occasion of elevation to Fellowship of twenty members at the Grand Rapids Convention banquet.

GENTLEMEN — our newly-elected Fellows — I salute you! We are proud of you—proud of your accomplishments. We share the warm satisfaction it must be for you to know that your chapters, your colleagues, and your friends have chosen to point you out as men of high esteem. The Jury of Fellows is happy to recognize that esteem. But these have been eulogies which I have read—no obituaries.

To warn you, they do not signify that your work is finished. On the

contrary, they signify that we expect more of you.

In your hands is placed more of the responsibility for Institute leadership in our chosen profession. Continue to serve it with diligence and humility, to the end that it shall increasingly be an instrument by which man's environment may be made healthier, happier, and more beautiful; our cities finer and our country a place of honor and respect in the community of nations.

### Citations

AS READ AT THE 79TH CONVENTION, TO THOSE WHOM THE INSTITUTE SPECIFICALLY HONORED.

#### THE FINE ARTS MEDAL

To SAMUEL CHAMBERLAIN, internationally known master of the graphic arts and inspired interpreter of architecture, whether in etching, by pencil, pen, or photograph. Your eye for beauty is as unflinching as your faultless transcription of it in any of your chosen

media. Holder of the Croix de Guerre from World War I and of the Bronze Star and Legion of Merit from World War II, your work, whether in war or in peace, shows the skill of a master, the eye of an artist, and the charm that radiates from your own buoyant personality.

JOURNAL OF THE A. I. A.

In recognition of your outstanding qualities and abilities, The American Institute of Architects takes pleasure in presenting you with the Fine Arts Medal.



CITATION OF THE INSTITUTE FOR  
DISTINGUISHED ACHIEVEMENT  
AS AN ORGANIZATION IN THE  
FIELD OF PLANNING

TO THE TENNESSEE VALLEY AU-  
THORITY:

We would honor a group of individuals who have achieved, by their coordinated effort, what no individual could ever achieve. We here look beyond the narrower concept of fine arts—achievements on canvas or in stone—to a wider concept of those arts, arts that shape man's physical environment and shape it for the better.

In flood control, power development, architecture, inland waterways, soil conservation, and many other categories, the development of the Tennessee Valley is an impressive accomplishment.

In recognition of distinguished achievement by an organization in the field of planning, The American Institute of Architects presents this Citation to The Tennessee Valley Authority.

THE CRAFTSMANSHIP MEDAL  
TO DOROTHY WRIGHT LIEBES:

The Craftsmanship Medal, established in 1915, is the highest honor The Institute can bestow for craftsmanship in the industrial arts and is awarded in recognition of distinguished achievement in the metals, masonry, wood, glass, pottery, textiles, and other industrial arts.

In the field of textiles, you have made an outstanding contribution. As artist and craftsman you have developed many new designs on the loom, and your search for new materials and new combinations has been unending. But to you, the development of taste and craftsmanship in hand-woven textiles was not enough. The transformation of ugly industrially manufactured textiles into fine, tasteful things available to everyone is your goal.

For your great contribution in the field of textiles, we present to you the Craftsmanship Medal of The American Institute of Architects.

THE CRAFTSMANSHIP MEDAL  
TO WILBUR HERBERT BURNHAM  
—Designer and Craftsman in  
stained and leaded glass:

By your exceptional ability in the field of ecclesiastical art, by

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your study of the works of the masters of the craft in European cathedrals and churches, together with your knowledge of design, color, and craftsmanship, you have adorned with glowing windows many great American churches as well as lesser structures devoted to religious education both here and abroad.

For your work as a designer of church windows over many years, for your business integrity, and for the personal qualities which have won for you the respect and confidence of architects and clients throughout the nation, The American Institute of Architects presents to you its Craftsmanship Medal.

#### HONORARY CORRESPONDING MEMBERSHIP IN THE A.I.A.

To Lieutenant Colonel HENRY HARRISON MADILL, of Toronto. Architect, Soldier, Teacher, and Fellow of the Royal Architectural Institute of Canada:

For thirty years' service as counsellor and friend of the youth of your country—as instructor, professor, and now Head of the Department of Architecture at the University of Toronto; and for a like number of years of continuous military service to your country, with distinction as a soldier in two world wars, you, Sir, have been elected to Honorary Corresponding Membership in The American Institute of Architects.

### Honors

ERNEST BORN, of San Francisco, has been appointed by the Mayor a member of the City's Art Commission.

BARTLETT COCKE, of San Antonio, Texas, has been appointed to the Texas Board of Architectural Examiners by Governor Beauford Jester. Mr. Cocke is the first San Antonio architect to be appointed to the Board.

GEOFFREY PLATT, of New York, has been decorated by Lord Inverchapel, British Ambassador, with the Order of the British Empire for services in World War II, in which he served as a major.

STRATTON O. HAMMON, of Louisville, who came out of World War II a lieutenant colonel, has been awarded the Legion of Honor and also France's Croix de Guerre.

## O'Connor's Lament

CHAIRMEN of house committees, particularly, will appreciate the following ditty sung by the chorus in a recent dramatic evening at The Architectural League of New York. James W. O'Connor, architect, of New York, is the subject—overburdened chairman of The League's house committee.

I took on the duty, the victualer's  
duty  
The vending of pickles and pie.  
They told me I shouldn't shirk,  
Pedrick did all the work—  
Oh! what a sucker was I!  
No beef and no butter, my best  
friends all mutter;  
I listen to various types  
Who think they have cases and  
shoot off their faces  
In wise cracks, quips, grouses and  
gripes.  
I can't sleep, I can't think, I keep  
books in red ink,  
I've headaches and financial chills;  
I've beans and macronies, serve  
toothsome bolonies,  
For sugar I've little white pills.  
Pray eat at O'Connor's, who  
serves without honors—  
Whose troubles should leave no  
dry eye.

Come eat at O'Connor's, buy  
drinks at O'Connor's,  
Come buy for O'Connor is dry.

## The Jefferson Memorial Competition

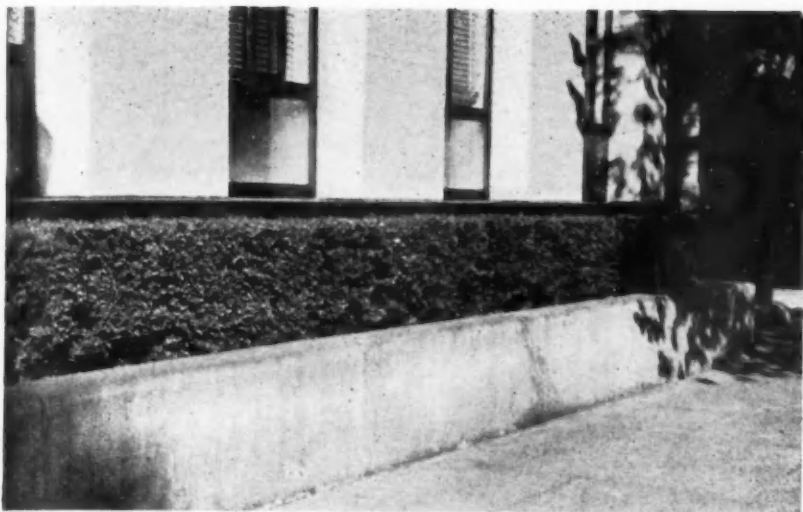
IN CONNECTION WITH the Jefferson National Expansion Memorial Association's announcement of its two-stage competition, published in the May issue, the jury has been announced, as follows: Herbert Hare, Kansas City, Mo.; Fiske Kimball, Philadelphia; Louis LaBeaume, St. Louis; Charles Nagel, Jr., Brooklyn; Richard J. Neutra, Los Angeles; Ronald A. Wank, New York; and William W. Wurster, Cambridge, Mass.

Requests for applications to enter already total more than 500, and are being received at the office of the professional adviser, George Howe, F.A.I.A., Old Courthouse, 415 Market Street, St. Louis 2, Mo.

## The Jamestown Drama

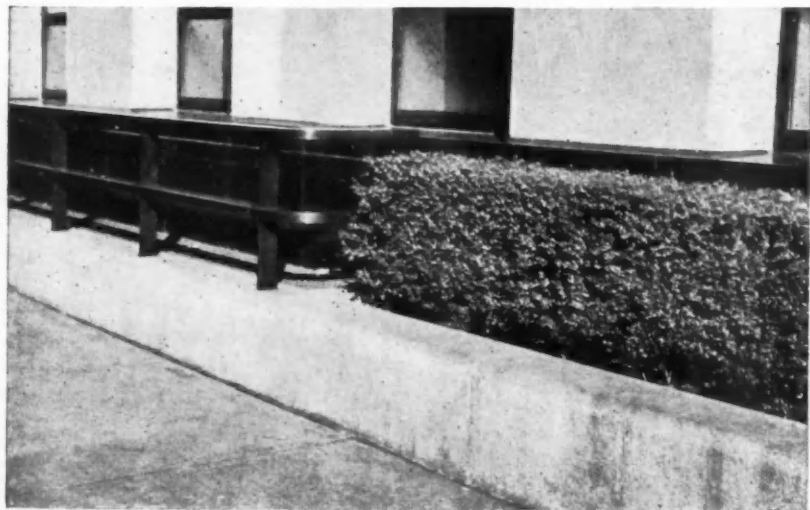
BEGINNING July 17th; and extending throughout the summer and fall of this year, the Commonwealth of Virginia will produce,

JUNE, 1947



SOFTENING THE LINE BETWEEN CITY BUILDING AND SIDEWALK  
FEDERAL LOAN BUILDING, WASHINGTON, D. C.

Architects: A. R. Clas; Holabird & Root, associated. A closely clipped hedge of American boxwood is provided between the dark marble base and a curb edging the inside line of pavement. Where areaways occur the hedge is interrupted by a bronze railing. The building as a whole was illustrated in the *JOURNAL* for November, 1945.







*Do you know this building?*

*Photograph by courtesy of the Society for the  
Preservation of New England Antiquities*

THE LADY PEPPERELL HOUSE (1760)  
KITTERY POINT, ME.

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The AIA*  
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at Jamestown, "The Common Glory." This play, written by Paul Green, will offer an inter-

esting possibility to architects who may be touring in the South during that period.

## Architectural Education and Church Architecture

IN TWO PARTS—PART II

*By Henry L. Kamphoefner*

PROFESSOR OF ARCHITECTURE, THE UNIVERSITY OF OKLAHOMA

An address to the North American Conference on Church Architecture, The National Arts Club, New York City, January 4, 1947.

AS WE LOOK into the present, we find that many of the early monolithic concrete buildings in this country tried to use classical proportions with the new ferro-concrete material. The results were disastrous, and today nothing is spoken of quite as disdainfully as those things that have come to be labelled "1928 Portland Cement Modern." On the other hand, Robert Maillart, the talented Swiss engineer, has achieved a beauty of proportion in his exquisitely designed Swiss bridges, and he has used steel and concrete so lightly and tenuously that his work appears to be fashioned after the web of a spider. Proportions to Maillart are based on the straightforward, logical, honest, and economical use of his materials. That Maillart achieved a style in his

work is the logical conclusion of his work, and how much finer a thing it is with him than in the superimposed style suggested for many of the abutment studies for New York's George Washington Bridge.

Style is such an elusive thing and so little understood that it might be well to define the word "style." Words in the English language have a way of being bandied about until they lose their original meaning, so it is often well to look up even an old word. Webster says, "Style is a mode of expressing thought in language, oral or written, especially such use of language as exhibits the spirit and faculty of an artist; the characteristic mode of expression, as of a nation, period, person, or school." He further states that style "is the quality which gives distinctive excellence

to the artistic expression, consisting especially in the appropriateness and choiceness of relation between subject, medium, and form, and individualized by the temperamental characteristics of the artist." Such definitions of the word style show that it is a quality of artistic expression that develops out of a work rather than the starting point where artistic expression begins. Architecture is one of the few art forms where the artist will ask or will be asked, "In what style will this work be done," before preliminary study of the work is begun. It seems an absurd thought to think of a playwright's sitting down at his desk, about to write a play and asking himself, "Now, shall I write this play in the style of the Greek Theater, the Elizabethan, or the Modern Theater?" While such a thought seems to be absurd when applied to the theater, such thinking is apparent every day in the preliminary development of building projects. Recently I heard of the building committee for one of the large churches in Oklahoma spending several evenings trying to decide whether their new church should be Gothic or Georgian. If the Medieval building group that planned the Cathedral at Chartres

had exerted their energy deciding whether the Cathedral of Chartres should be Egyptian or Grecian, the world would not have that magnificent expression of Medieval religion as reflected in architecture.

I recall hearing the dean of one of the large schools of architecture in this part of the country say recently that he wanted his boys to be able to design in all the styles, including the modern. The boys who take the dear dean seriously and think of organic architecture as just another style to be used in the manner of a speaking-tube which conducts the voice—I am afraid they will never be real architects, but mongers who traffic in the styles.

One of the brilliant young graduate students in our school, Bruce Miller, has recently undertaken the design of a contemporary church group in the University community. He has been working in close collaboration with a young and liberal Presbyterian minister of the town. They have been doing some interesting things as they collaborate on the building group. Perhaps you have been waiting for me to describe what I think the modern church should be, but, since I am essentially a teacher of architecture, I thought you might be

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more interested in hearing what one of our advanced students thinks the modern church should be. In the preamble to his building program, Miller has this to say:

"The modern church demands three major settings for its activities: the formal, meditative atmosphere found in the places reserved for formal worship . . . the sanctuary and chapels; the varying degrees of semi-formal atmosphere found in the places reserved for religious instruction; the informal atmosphere found in the places reserved for informal discussions and social activities.

"The first requires a dramatic presentation of a space which is to be used for services of a solemn and austere nature. The design should be conducive to meditation and inspiration. There should be a minimum of disturbing elements . . . both in design and in decoration. The color should be pleasant and unobtrusive. Necessary attention should be paid to acoustics and other mechanics required for successful presentation of services, but they are secondary to the atmosphere required for those services. The altar, or its accepted counterpart, should be the focal point of interest. The speaker, the choir, or any other participants in a service should be presented as only momentary subjects of interest. Sufficient provisions should be made outside of the sanctuary and chapels for after-church conversa-

tion, since conversation in these spaces should be held to a minimum.

"The second requires a functional solution similar to one which might be applied to a lay school. In the size of the units used and in the decoration should lie the main difference, for the present system of religious education closely parallels that of lay schools, differing only in the emphasis of subject matter. They should have an atmosphere that will be conducive to response to the leadership of the teachers. In plan and feeling, open expression of ideals and thought should be indicated. The classroom should not be a cell lighted by a single small opening, but rather a space separated from other groups and protected from the elements. The only restraint should be directed toward conduct, and this should be lessened as the age group drops. The library should suggest quiet study and discussion. The pastors' studies should form an intimate background against which they may conduct their parochial work in an air of meditation and repose. The church office should have an efficient character without the sterility of a commercial establishment.

"The third requires informal treatment . . . not to the extent of disregard for the purpose of the group of buildings, but rather a gracious informality which will make it possible for people to enjoy themselves in a gracious manner. The fellowship hall must be

equally suited for presentation of drama and for the setting for large social gatherings. It should be directly related to any exterior recreation area and to any possible exterior worship area. The parlor, meeting rooms, choir rooms, and other similar spaces should furnish a background for work or business and also informal discussion or entertainment. The room, or rooms, designed for small parties should offer an opportunity of relaxation and recreation removed from the more seriously treated spaces and should also be directly related to any outside recreation area. The scout room should also be separated from the other activities, having a private entrance, for it is the only space to which access should be limited to one group.

"Minor spaces, such as utility and service areas, should be handled in a directly functional manner. They should be unobtrusively placed so that they may function with ease, but yet without interference with any activity of the various other spaces.

"Exterior areas may be roughly placed in three categories also: those forming the setting for the entrances to the places of worship, those surrounding the spaces for religious instruction and recreation, and the service area. These areas should reflect the character of the spaces they surround and, in the case of the first two, there should only be a subtle feeling of separation rather than a physical one. And then there should be the small

areas, not wholly without, which will enhance the effect from within."

We do not feel that such a building program can be solved satisfactorily within the preconceived framework and constraining rigidity of one of the so-called traditional styles. To try it in the Gothic would be folly. Therefore a freer approach is being made in the problem study. I wish I could show you the drawings which are only now in a preliminary development stage. Better yet, I would like to have you see the completed building project. Unfortunately however it is only the project of a graduate student and will probably not go beyond the drawings and model study. In reading this part of the student's building program, I am aware that even the most lucid prose cannot describe buildings satisfactorily that are not yet built.

In the schools today it is in the attitude that encourages an integrated program of architectural development that you will find the greatest change. Twenty years ago design was the important thing, and all other courses of study could hardly be called subordinate to design—they were only necessary evils that the student subjected himself to, somewhat as he would a

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shot for smallpox. Intense interest in structure and methods of construction was discouraged. Of course the schools spawned a great group of "paper architects" who could not build the buildings they designed nor integrate a structural system to the picture. Well, times have changed, and we not only have greatly strengthened and lengthened the amount of work in construction, but we insist that the student begin in the first year to not design anything that he cannot put together. The old saying that the office, and not the school, is the place to learn construction has been disproved. As we work toward a more integrated program in the schools today, we tend less to compartmentalize our course as we used to when the student often took courses of study where he could see no relationship between them and his whole development. Now a single problem may be developed in a whole series of courses so that there is a synthesis achieved in all the work. The most competent teacher of architecture shows the student the applicability of all his work to the whole pattern of development and, in that way, achieves the synthesis.

I wish that I could cite one great outstanding example of the

modern church. It is too easy to say that Amiens or Rheims or Chartres are supreme examples of the climax period of the Gothic work. But I am afraid that a comparable building in organic architecture has not been built. Until it is built, I think it is not for me to say whether it will look like Oscar Niemeyer's Chapel of St. Francis at Pampulha, Brazil; like Saarinen's Church of Christ at Columbus, Indiana; or like the original of Frank Lloyd Wright's Community Church in Kansas City before the mutilation.

Le Corbusier once said that a house is a machine for living. Frank Lloyd Wright's answer to that statement was that a house is a machine for living only in so far as the heart of man is a suction pump. I think that the modern church can never be reduced to a machine for religious worship, and the fact that a few architects have attempted to make it that has hindered the modern movement in the field of church design.

Perhaps since we lack that single unifying force that gave the animus and force to that great architecture of Classical and Medieval times, we cannot be expected to support a movement in the arts that will consistently create great building as in

the Gothic era. But when the great contemporary church is a reality, I think it will be based on the principles of an architecture that I have here discussed. The fad of eclecticism, or copying from a system of architecture, used so widely the last fifty years, is now running to its end. The use of traditional or eclectic forms was a trend for many years. Modern architecture has taken a new direction.

Recently one of the large New York offices was asked to do an addition to a building in the Middle West. The original building had been done in Gothic by the firm many years ago. In the meantime the firm had changed in personnel from the top down and no one could be found in the office with the inclination to do the job. The problem was finally solved by bringing a retired draftsman out of the moth balls to do the work. As the best of the young men come out of the schools now, it will become increasingly difficult to find men who are not devoted to the cause of an organic architecture, expressive of our times. Most of the talented young men whom I know, if given the choice between executing drawings for a Gothic building addition or selling apples, would gladly sell apples.

Architecture has usually lagged behind the other art forms in its dynamic development. The painter, the sculptor, the musician can do a painting, a piece of sculpture, or a musical composition in the quiet of his garret very much as he pleases. The cost of such effort is small in comparison to a great building. The architect, therefore, must first persuade a school board, a city council, a church committee, or some other group of laymen who sometimes know little about architecture, to finance his creation. The education of the public in the direction of an understanding of the meaning of modern architecture is necessary before contemporary architecture can take its place at the side of the other art forms.

In discussing contemporary architecture and its relation to the church with many people including churchmen and architects, I have so often heard the discussion ended by a completely irrational statement such as: "I have not yet seen a modern church that I like, so, until I do, I would rather see the Gothic or Georgian continue." That kind of lack of foresight would have frustrated any progressive movement in the past. It would be the easiest thing to let it be frustrated now, but I think organic architec-

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ture has advanced too far to die now. Walter Gropius, in his book "The New Architecture and the Bauhaus", says in a closing paragraph: "The ethical necessity of the new architecture can no longer be called in doubt. And the proof of this—if proof were still needed

—is that in all countries youth has been fired with its inspiration." This is even more true today than it was the day Professor Gropius wrote it ten years ago, but creative effort in contemporary church architecture needs wide support — support from men such as you.



## Architects Read and Write

*Letters from readers—discussion, argumentative, corrective, even vituperative.*



### THE STUDENT'S EXPERIENCE IN THE FIELD

BY CHARLES W. KILLAM, F. A. I. A., Cambridge, Mass.

THE letter from Prof. Gropius to Mr. Leland in the April JOURNAL included an argument for the student's need of experience "as an assistant to a foreman or a supervisor in the field." The exact character of his duties is important. I believe that he should not be paid but that he should be free to spend all of his time watching processes with camera, eight-foot rule, sketch-book and notebook.

My opinion is based on long experience in this kind of visits to buildings under construction. In 1887, when I went to work for Peabody & Stearns, and for many years thereafter, producers did not publish any such completely illustrated pamphlets of construction details as are now available. I went on to nearby jobs during the noon hour (sometimes stretched), and on Saturday afternoons and Sundays, because that was then the only way to find out, for instance,

how to support a terra-cotta cornice or how to do flashing. I kept it up for twenty-one years in the office, and twenty-nine years of teaching architectural construction at Harvard. My interest covered the whole field from the cheapest to the most expensive buildings, from wooden houses in Alabama, Minnesota, and the Gaspé Peninsula, from the bottom of deep foundations in Detroit and New York, and to the top of the Cathedral of St. John the Divine and the Empire State Building. As I was not on the payroll I was free to spend as much or as little time on each process as it was worth. I spent many hours examining plans in offices of architects and engineers, copying details and specification provisions.

My fifty-year experience convinces me that a student should not run errands, keep time, or check materials. Nor has he any possible

time to waste in actual manual labor at the innumerable trades

dealing with innumerable materials.

## WHAT THE ECOLE DES BEAUX-ARTS TAUGHT

By CHARLES BUTLER, F. A. I. A., New York

THOSE FORMER STUDENTS who have read the recent articles on life at the Ecole des Beaux-Arts in Paris have found them most interesting, if a bit nostalgic, as one critic has noted. They deal primarily with actual working and playing conditions, but say very little about the School itself. Perhaps a postscript may not be inappropriate.

The Beaux-Arts is unlike any other school, either here or in France. This point was referred to only by Mr. Collens, namely, that in the various ateliers of the school individual success, while honored, was secondary; it was above all the success of the atelier which counted. As Dumas said in the *Three Musketeers*, it was "*tous pour un, et un pour tous*." We were thrilled when Chaussemiche won the Prix de Rome and when Binet won the Rougevin prize, but it was above all a success for the atelier, and we were all as happy as if we personally had been successful; although most of us either could not compete or at best had to be content with a mere mention. This principle of the atelier has been well described as a sort of Christian communism.

Most of us Americans were especially impressed by the brilliant

renderings of drawings, above all those in the Godeboeuf and Rougevin competitions. These two decoration projects, one lasting a week and the other two, came as a break in midwinter from the routine two-month competitions which continued throughout the year. When we did these two, we went all out, on the theory that if we won anything in prizes, medals or mentions it was all to the good, and if we got no rewards, we had enjoyed ourselves and were no worse off in our general progress toward the diploma.

Many Americans, however, got the impression that rendering was the prime objective of Beaux-Arts teaching, and some even returned home without realizing that it was merely a by-product. The great strength of the School lay in the teaching of planning. As Victor Laloux, the greatest teacher at the Ecole over a period of fifty years—he died in 1937—once said: "On a good plan you can have forty good elevations, but on a bad plan, no good elevation is possible."

Then too, much of the strength of the School lay in the system by which we all worked up our projects in our respective ateliers and then, at the end of the two months, brought our finished drawings to

the School in the those being ber of Thus atelier we saw the other rather Thi Beaux- here, a but u minor

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the School, where they were hung in the great exhibition hall with those from the other ateliers, all being placed according to the number of values held by their authors. Thus the work of the different ateliers was thoroughly mixed and we saw our work in contrast with the others. Sometimes there were rather rude awakenings!

This system was adopted by the Beaux-Arts Institute of Design here, and is one of its strong points, but unfortunately, except to a minor degree it has not been fol-

lowed by the schools, which are too often shut up in their ivory towers with no opportunity to compare their work with that of the other fellow.

These three points: the insistence on good planning; the chance to compare the work of one's own group with that of all the others; and, above all, the unique idea that we worked not only for our own success but also for that of the atelier, are what makes the Beaux-Arts of Paris stand out among the world's great schools of architecture.

## News of the Educational Field

JUDGMENT on the George G. Booth Traveling Fellowship Competition resulted in the award to Linn C. Smith. Second place went to Charles W. Pearman; third to John H. Bickel, and fourth to James H. Blair. The prize is \$1,000, on which the winner is expected to follow a planned itinerary of travel and study in this country and abroad. The jury: Kenneth C. Black, Lansing; Robert B. Frantz, Saginaw; Amedo Leone, Detroit; Lilburn L. Woodworth, Ann Arbor; together with Professors Bailey, Hammett and O'Dell, and Mr. Allen, of the staff in Architecture, University of Michigan.

THE INTERNATIONAL BUREAU OF ARCHITECTURE, of which Elbert M. Conover is director, in cooperation with The Church Architectural Guild of America and the *Christian Herald*, announces a competition open to architectural students. The problem calls for the design of a Protestant church to be erected in an American residential community. Prizes range from \$250 for the first, to \$35 for the fourth prize. Students desiring to enter must indicate their intention before October 10, 1947, sending \$1 as a registration fee. Full details will then be supplied them by Dr. Conover's office, 297

Fourth Avenue, New York 10, N. Y.

ADDITIONAL INSTRUCTORS in Architectural Design, Structural Design, Building Materials and Building Equipment, and in Free-hand Drawing courses are needed at the schools of architecture for

the Summer School Sessions and for the Fall Semester. Those interested in a career in the teaching profession should apply to Professor Paul Weigel, Chairman of the Committee on Employment for the Association of Collegiate Schools of Architecture, Kansas State College, Manhattan, Kansas.

## Books & Bulletins

**PUBLIC HOUSING DESIGN.** A review of experience in low-rent housing. 304 pp. 7 $\frac{3}{4}$ " x 10 $\frac{1}{4}$ ". Washington: 1946: National Housing Agency, Federal Public Housing Authority. \$1.25 (from the Supt. of Documents, Washington 25, D. C.).

Former Commissioner of NHA, Philip M. Klutznick, gives special credit to Gilbert L. Rodier and Elizabeth Coit, both of A.I.A., for the assembly and presentation of this fruit of a decade's housing experience. It is something new for a Government agency to make public its mistakes as well as its successes, but here they are—a frank appraisal. The conclusions are not final; they are not always unanimously backed by the staff; but they are offered on the basis of what experience in public housing we have had. As such, anyone vitally interested in domestic architecture, large-scale or small, public or private, should find the volume instructive.

**COMMUNITY CENTERS AS LIVING WAR MEMORIALS.** A Selected Bibliography with Interpretive Comments; compiled by James Dahir. 64 pp. 6" x 9". New York: 1946: Russell Sage Foundation. 50c.

The late Paul Cret was a voice crying in the wilderness against the idea of making our Memorials work for us.

**WATERLINES—THE KEY TO LOS ANGELES DEVELOPMENT.** By Charles W. Eliot, assisted by Donald F. Griffin. 44 pp. 9" x 12". Los Angeles: 1946: The Haynes Foundation. 50c.

**RADIANT HEATING.** By T. Napier Adlam. 478 pp. 6" x 9". New York: 1947: The Industrial Press. \$6.

American and European practices in radiant, panel or infra-red heating, snow melting, and radiant cooling, with typical problems, working data, charts and tables.

JUNE, 1947

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## Furtive Observations at Grand Rapids

IN ADDITION TO setting a new record for attendance, the Grand Rapids Convention barely missed marking up another record: but for the necessity of repairing a split infinitive, Goldwin Goldsmith would not have spoken from the floor.

KENNETH C. WELCH, of our hosts, used a lot of flash bulbs in demonstrating that a good architect, in a dinner jacket, can be a top-flight press photographer. Some of the proof is to be seen on pages 275 and 276.

CITIZENS OF GRAND RAPIDS have the curious habit of buying their newspapers during the hours of 10 p.m. to 3 a.m.—judging from the cacaphony of newsboys' two-tone calls that drifted up to our bedroom windows.

AFTER THE NEWSBOYS had sold out, the lady bowlers, convening coincidentally with The A.I.A., apparently found the Pantlind's bedroom-floor corridors would serve as ideal practice alleys.

RATHER BEWILDERING, to those of us who visited the American Seating Company's factory, was the meeting, on one floor, with Anton Lang carving medieval

church symbolism, while below him a group of machines were turning out, daily, 4,000 metal folding chairs.

FURNITURE, of course, is Grand Rapids' middle name, and it was to be seen in variety in the exhibition buildings and shop windows. One window display sounded a new note in presenting furniture labeled "Toasted Mahogany." To this observer it seemed slightly underdone.

SOME of the New York delegates, venturing rather fearsomely into the great open spaces that lie west of the Hudson River, breakfasted too well and too long en route, and found themselves approaching Chicago, while their sleeper and baggage had been shunted off towards Grand Rapids. A \$40 taxi ride served to reorient them.

ONE OF THE CONVENTION'S greatest assets was the opportunity to see Roger Allen playing on his home grounds. That the 1947 Convention, originally planned for Bermuda, had ended up in Grand Rapids, Roger declared "a geographical miscalculation of some magnitude."

TREASURER CELLARIUS, whose genius in locating good places to eat has given him the name of the Duncan Hines of the architectural profession, broke the heart of a German rathskeller proprietor by his verdict, "Your sauerkraut is too fresh!"

THIS CONVENTION took a sharp turn toward the educational. To the seminar experts' efforts to familiarize us with the techniques of design for schools, hospitals and cities, Mayor Welch added, in his banquet address, an accelerated course on municipal finance.

IN PRESIDING OVER a large meeting with incisiveness, keen humor, impartiality and tact, and in holding the continuing interest of all present by the sheer power of his own magnetism, Jim Edmunds has set a mark that future Institute presidents may aim at but probably will never better.

WE HEAR much proud talk, these days, of the fabulous achievements in science which this age has added to the fruits of civilization. We have harnessed physical forces and they do our bidding. We are overawed at many evidences of our own cleverness—until six hundred men sit abashed and helpless be-

fore a microphone which refuses to give the required amplification, no matter how hard you hit it.

J. FRAZER SMITH keeps enlarging his reputation for versatility. As architect, editor, hospitable dispenser of Old Rebel Bourbon (of which incidentally he doesn't himself partake after sundown), he now adds to his own and Memphis laurels the achievement of being twice appointed Official Recorder of the Convention—the man who must see all, hear all and know all that goes on in these three hectic days.

NEW YORK CHAPTER, through its president, Perry Coke Smith, set a new Convention record by offering from the floor three assorted resolutions which were read, seconded and voted down, all within the space of three minutes.

LOUIS J. GILL, the indefatigable chairman of all the Credentials Committees for all The Institute conventions within memory, must be viewing with alarm. If succeeding presidents are as successful as President Edmunds was in dissuading the delegates from calling for a roll-call vote, Louis Gill may soon be out of a job.

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